

**The Department of Music  
presents**

**UNIVERSITY  
SYMPHONY ORCHESTRA**

**Lonnie Klein, Conductor  
Pablo Mahave-Veglia, Cello**

**Tuesday, October 24, 1995  
Neu Chapel  
7:30 p.m.**

**UNIVERSITY  
OF  
EVANSVILLE**

## PROGRAM

Voyage for String Orchestra ..... John Corigliano

Concerto No. 1 in A Minor, Op. 33 ..... Camille Saint-Saëns

Allegro non troppo

Animato

Allegro con moto

Pablo Mahave-Veglia, Cello

## Intermission

Symphony No. 5, Op. 107 "Reformation" .. Felix Mendelssohn

Andante-Allegro con fuoco-Andante-meno Allegro

Allegro vivace

Andante

Chorale: Eine feste Burg ist unser Gott

Andante con moto-Allegro vivace-Allegro maestoso

- Tonight's program will conclude at approximately 8:45
- Flash photography is prohibited
- Members in the audience are respectfully requested not to leave the hall during the performance

*Member of the*



AMERICAN  
SYMPHONY ORCHESTRA  
LEAGUE

## NOTES

VOYAGE is a string orchestra version of the choral setting of Richard Wilbur's translation of Baudelaire's "L'Invitation au Voyage".

The lyrical seamless vocal lines translated themselves naturally to strings, and the burnished imagery of the poetry finds a happy companion in the richness of the instrumental choir.

J.C.

### CONCERTO NO. 1 IN A MINOR, Op. 33

Of Saint-Saëns's many works for the cello, the first concerto is the most distinguished - a work notable for compactness and lucidity of its structure, elegant workmanship, charm of style, and richness of melodic material. It is in a single movement, but with three clearly defined sections. In the first (*Allegro non troppo*), the solo cello gives the main theme - a vigorous melody accompanied by second violins and violas. This is elaborated upon by woodwinds and strings before the cello is heard in the second theme, an eloquent song accompanied by *pianissimo* strings. The second section (*Animato*) appears after a hurried review of the first theme. This new part is spirited, the solo cello entering with a vigorous passage in double stops, followed by an equally strong episode for orchestra. A development of the first theme and a recall of the lyrical second one, both from the preceding section, and both in solo cello - precede the concluding part (*Allegro con moto*). Here a minuet-like tune is whispered by muted strings. The cello follows with a lilting dance theme. Later on, virtuosity and brilliant dynamics provide fireworks. The return of the first theme carries the concerto to its conclusion.

David Ewen

### SYMPHONY NO. 5 IN D MAJOR, "REFORMATION"

There is a good deal of confusion about Mendelssohn's symphonies. What today is accepted as his "first" symphony - that in C minor, op. 11 (1824) - was by no means the composer's first attempt at writing such a work. He had previously done a dozen symphonies for string orchestra; typically however, they are not included in the listings of the composer's symphonic production. Of the five symphonies that are listed, only the last three are consistently played. The fifth of these, the *Reformation*, was actually written before the third (*Scottish*) and the fourth (*Italian*), but published after them. For this reason, in any chronological discussion of Mendelssohn's symphonies, the fifth, which was completed in 1830, must be discussed before the fourth (1833); and both of these must be treated before the third (1842).

Mendelssohn's "Reformation" Symphony was completed in 1830 for a projected celebration in Germany of the tercentenary of the Augsburg Protestant Confession (the Lutheran creed as proposed in 1530 to the Diet of Augsburg). Bearing in mind the purpose of his symphony, Mendelssohn incorporated into the introduction of the first movement the "Dresden Amen" (which Wagner also used later in *Parsifal*); this was a hymn heard in the churches of Dresden according to Lutheran and Catholic liturgies. Some believe that Mendelssohn used this motive to symbolize the Roman Catholic church; others feel he wanted to point to the divine spirit. Another religious element in this symphony is the quotation of Luther's famous chorale, "Ein' feste Burg," in the introduction to the finale.

The *Reformation Symphony* is actually in three movements, though its sub-divisions would tend to indicate five. In the first movement, a soft, solemn phrase in lower strings and a proud statement by the brass and woodwind precede the presentation of the "Dresden Amen," quietly played by the strings. The fast section of the movement arrives with a forceful theme for full orchestra (except for trombones). This theme is developed dramatically, but the atmosphere soon becomes serene with the appearance of the lyrical second subject in the strings. After the first theme reappears in the development, the turmoil is revived, reaching a peak with a recollection of the "Dresden Amen." This portion of the symphony has often been interpreted as a struggle between two opposing forces, the church emerging triumphant over the secular.

The second movement is in reality a Scherzo, with two graceful subjects. The first is heard in the initial section in woodwind and lower strings; the second emerges in the trio, in oboes over pizzicati bass.

The third movement starts off with a soaring song of liturgical cast in first violins. A second division in this movement is dominated by a quotation of the chorale, "Ein' feste Burg," in the flute. A quick syncopated figure in strings - the background for a repetition of the chorale melody in clarinet - introduces the third part of the movement. The full orchestra comes in with an exultant proclamation for the fourth and concluding section. A new idea is then given fugal treatment, followed by a second important idea in the winds, repeated by strings. The chorale melody in full orchestra brings the symphony to a triumphant conclusion.

David Ewen

### **Lonnie Klein, Conductor**

Lonnie Klein is Assistant Professor of Music and Music Director / Conductor of the University Symphony Orchestra.

Dr. Klein received his undergraduate degree in music education from Murray State University, his master's degree in clarinet and conducting from Michigan State University and his DMA in performance at the University of Illinois.

He has served on the Board of Directors of the Indiana Music Educators Association and is currently the editor of the "Orchestra Opinions" column of the *Musicator*. He is in frequent demand as a clinician and adjudicator and has made guest conducting appearances with the Evansville Ballet Orchestra, Evansville Chamber Orchestra as well as numerous off-campus performances with the UE Faculty Chamber Players. His teachers include Leon Gregorian, Don Moses and Thomas Wisniewski, and he has been coached under the auspices of the Conductor's Guild by Louis Lane, Michael Charry and John Koshak. Dr. Klein is also a member of the Evansville Philharmonic Orchestra.

### **Pablo Mahave-Veglia, Cello**

Cellist Pablo Mahave-Veglia was born in Santiago, Chile in 1969. He first started playing the cello at the age of seven as a student of Arnaldo Fuentes. In Chile he first appeared as a soloist with the Chilean Youth Orchestra at the Frutillar Summer Music Festival in 1984. In 1988 the Chilean Ministry of Education sponsored him on a recital tour of the entire country.

Since 1986 he has lived in the United States when he first came to attend the Interlochen Arts Academy in Michigan. The following year he was awarded the "Young Artist Certificate" by that institution. He then attended the Eastman School of Music in Rochester, NY, where he received his Bachelor's degree in 1991. He went on to obtain his Master's degree from Indiana University in 1994. He has studied with Steven Doane, Uri Vardi, Tsuyoshi Tsutsumi, Aldo Parisot and Janos Starker, among others.

Mr. Mahave-Veglia has appeared as a recitalist in Chile and Peru as well as Washington, D.C., Nebraska, Wisconsin, Indiana and Virginia. As a concerto soloist he has performed with the Symphony Orchestras of La Serena, Antogagasta and Santiago in Chile.

During summers he has participated in such Festivals as Interlochen (MI), Gainey (MN), NOI (Washington, DC), Banff (Canada), Schleswig-Holstein (Germany) and recently in the International Music Festival of Costa Rica.

Mr. Mahave-Veglia joined the UE faculty in the fall of 1994; he also serves as principal cellist of the Evansville Philharmonic Orchestra.